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the picture he first sent in, because it was not up to the required standard? And what can the jury say in justification of rejecting Bierstadt's large and representative painting "The Last of the Buffalo," which, at all events, was found good enough to be exhibited at the Century Club? Mr. Stedman wrote a descriptive pamphlet about it, praising it in no measured terms. Being thoroughly American, it, doubtless, would have proved highly interesting to the foreign visitors to the Exposition; but this fair-minded jury, which has allowed some of the younger painters to send as many as half a dozen canvases each, and has placidly admitted the work of mere novices, puts itself on record as deciding that Mr. Bierstadt, a veteran of established reputation, cannot paint well enough to earn a place even in such a miscellaneous collection of pictures as has been sent over to represent the United States at the Exposition.

* * *

"Doubtless the pleasure is as great
In being cheated as to cheat."

So sang Butler in "Hudibras" two centuries ago, and human nature has not changed since then. It seems hardly credible, but it is nevertheless a fact, that Mr. Alfred Corning Clark, who paid \$725, at the sale of the Stebbins collection, for the "Rosa Bonheur crayon drawing," which I proved, to the satisfaction of Mr. Stebbins and of Mr. Kirby, the auctioneer, to be only a retouched photograph, persists in keeping it, although both these gentlemen are anxious to return him his money and take back the picture. Mr. Clark has found out for himself, now, the nature of his "crayon drawing," but he hopes to take it to Paris and get Rosa Bonheur to say that she herself touched it up. It is possible that she did so—perhaps to gratify some friend who owned the print—never supposing, of course, that it would be sold as a drawing by her. But even if she did, the fact could not give to this now much faded photograph any artistic value, and certainly it could give it no commercial value.

MONTEZUMA.

THE ERWIN DAVIS COLLECTION.

FOLLOWING closely on the Stebbins sale comes that of the collection of Mr. Erwin Davis, which also will have been dispersed at auction at Chickering Hall before this notice can appear in print. The affairs of the native, home-bred artists are not generally taken into consideration in connection with these great gatherings of the best modern European work, but Mr. Davis's collection is one that ought to be "hailed" with satisfaction by the American painter and his well wisher. Here is a collector who has brought together a large number of chefs d'œuvre with which it is yet quite possible for the best American work to establish a connection; he has not accumulated a wealth of what are somewhat scornfully called (by the landscapists mostly) "anecdotic" pictures—Gérômes, Meissoniers, Viberts and such like—with which the New York artist as yet is not exactly in a condition to compete; but he has been generally enamored of other things—color, atmosphere, landscape sentiment—painter-like things that do not need for their complement any archaeological, literary or historical baggage. Having an eye for these particular qualities, it has followed naturally that he has been able to appreciate similar ones in the domestic work, and thus it comes to pass that among his treasures we see American canvases that do not look like aliens even in such distinguished company. In fact, one of the visitor's first impressions is that of surprise at the way in which the native pictures hold their own. Mr. Davis has contrived to secure some of the best of them: Wyatt Eaton's "Reflections," George Inness's "Morning," Robert C. Minor's "Morning," Alden Weir's "Flowers," an excellent, luminous Bunce, a good Twachtman, Walter Palmer's "Wheat Fields near Chantilly." When the old things and the new thus come together with scarcely a joint, other collectors will be led to look around for native productions even for their very best galleries.

And the foreigners are of great distinction—the best of them. M. Durand-Ruel, the apostle of the Fontainebleau painters, and, later, of the impressionists, testifies in a letter to the owner: "I can say that the great painters of the century, especially those which are known as belonging to the 'Barbizon School,' have pictures in your gallery which cannot be equalled, and are celebrated in the annals of art." Of Rousseau there are five examples, including the admirable "Sunset, Gorges d' Apremont," a Barbizon landscape and a "Sunset in the Pyr-

enees;" of Jules Dupré, seven, including the "Entrance to the Forest," from the Fèder Collection, Paris, and the "Landscape and Cattle," from that of the late ex-Secretary of the Navy, Borie; of Daubigny, six; Corot, six; Troyon, six; Millet, four; Corot, six; Diaz, five, etc., etc. Delacroix is strongly represented, a portrait of himself, Mr. Borie's big "Lion Hunt," an "Entrance of the Christians into Constantinople," from the Fèder Collection, and "Milton Dictating to his Daughters;" Decamps, Michel, Courbet and Couture are in good force; there are three still-lives by Vollon, and one—of military objects—by Géricault; a "Haymaking" by Munkacsy, and some Monticellis. The impressionists are very well represented, headed by Manet's "Boy with the Sword" and lady in pink feeding the parrot. There is some very nice gray work of the Holland painters; two water-colors by Barye, the sculptor, and a charming little domestic genre by Duez, called "The Dinner," though it seems rather to be a breakfast. The great Bastien-Lepage, the "Joan of Arc," hangs at one end of the long gallery. It is greatly to be hoped that no covetous French capitalist will be able to capture and take home with him again this most serious and noble work.

THE DUKE DE DURCAL'S OLD MASTERS.

THERE is at this present writing on exhibition at the American Art Galleries an interesting collection of old masters belonging to Don Pedro de Borbon, Duke de Durcal, of which, if it were not for the fact that it will be broken up at auction or removed from sale before this number of The Art Amateur can reach our readers, we would be glad to give an extended notice. It is mainly composed of examples of Spanish-Italian art, many of them of considerable intrinsic merit, and most of them interesting historically. It is quite safe to say that no such representation of that school has ever been seen in the United States. A number of pictures and drawings, moreover, belong to other schools; and some are attributed, not without show of reason, to masters like Adrian Van Ostade, Tiepolo and Van Mieris, and a few bear the still more famous names of Velasquez, Rubens and Rembrandt.

"The Taking Down from the Cross," of Antolinez de Sarabia, painted on copper, has unusual qualities of color and of execution. A "Portrait of a Dominican Friar," by Alonzo Cano, shows a full-fed, passionate and voluptuous face, expressively painted. A little interior, with disproportionately tall figures, by Juan Galvez, "The Communion of the Dying," is remarkable for its truthful effect of light. A "Portrait of Dona Juana La Loca," ascribed to Hans Holbein, is a singularly delicate piece of work, by whomever painted. A "Battle Scene" by Lanfranco; a "Portrait of an Infanta," by Raphael Mengs; a "Young Man Cleaning a Dog," by Frans Van Mieris; a "Drinking Scene," by A. v. Ostade, bear internal evidence of authenticity. The "Sketch for his own Portrait," attributed to Rembrandt, is certainly a remarkable piece of painting, and not unworthy of him. Of more modern painters, as Madrazo and Decamps, there are good examples. A portrait in oils and some sketches by Goya are particularly interesting, the painting being strong and reserved, the drawings, like most of his slighter work, very unsatisfactory.

There is in the main gallery a large Murillo, a Madonna and Child, the former wearing the white mantle of the Dominican order, which is excellently composed and has much of the sweetness and no little of the power of the artist. A portrait of Charles II., as a boy, ascribed to the school of Velasquez, is clever in color and brushwork. There are many other paintings of interest, and a large collection of drawings, generally slight, but some, like a fine study of a boy's head, attributed to Vandyck, works of real value.

THE WHISTLER EXHIBITION.

EVERY artist is, of necessity, an abstractor of quintessence; since he cannot reproduce everything that he sees in his model, he is obliged to choose that which to him seems the essential part. The fact that Mr. J. M. Whistler's paintings are few and small and slight does not necessarily make them contemptible; and while we may laugh at some of that gentleman's eccentricities, we will take good care not to laugh at his art—at least while it remains of the quality of the five dozen sketches shown at Wunderlich's.

They are painted at the first stroke, it is true; there

are no retouches, no corrections; but the result is very good. Mr. Whistler performs very little manual labor when he paints, but a great deal of acute and delicate observation is expressed by it.

The least interesting work is in a few figure subjects, two in oils and two in pastels, which are only clever sketches of a quality not very rare. The best is, perhaps, in one or two water-colors, in which a crowd of little figures throng a market-place or a beach. In these a figure is often put in with a single blot, but there is nothing lacking of character, movement, manner. Any one acquainted with the individual could pick him out from the crowd. And the whole mass seems to move and breathe; to have solid ground under its feet and air about it. The majority of the pictures are landscapes in water-colors. A few are in oils. Some are not only simply treated, but of very simple subjects, like the "Fields at Loches," an expanse of meadow, a low green hill, with some trees upon it and a single large tree to the left. Some depend very much on color for their charm, but not so much as one would be led to expect from the titles—"Blue and Gold—Havre," "Green and Silver—Loches," "Caprice in Red," "A Rose Note," "White and Silver—Cremerie—Paris." Take the last, for example (though any one would do); the "white" is of awnings, shop fronts and pavements, yellowish, bluish, russet toned; the "silver" is the grays of the shadows, of the dark windows and the people grouped about them; and the scene is no less distinct than it should be if the artist was not in the least concerned about the color effect which principally induced him to paint it.

Those who admire Mr. Whistler's etchings, but hesitate to admire equally his water-colors, have an opportunity now to set themselves right, for some of the former have been hung apparently to fill space that would otherwise be empty. They will find that the qualities of keen observation and expressive touch which they have learned to like in the etchings are present in the water-colors, with the added charm of unusually brilliant and harmonious coloring. Whistler has long been noted for his etching of water and boats, but he has never done anything better in that way than his distant view of Dordrecht, with sail-boats in the brown river (No. 34), or his "Life-boat" (No. 29).

A DOZEN landscapes and one figure-piece by Mr. William L. Picknell are on exhibition at Avery's galleries in Fifth Avenue. The landscapes are of American scenes, for the most part along the coast. "Where the Broad Ocean Leans against the Land" is the somewhat misleading title of the largest, but one of the least interesting. Very little is seen of the ocean in it, the tide being out, and stretches of wet sand filling most of the picture. Much better is "April Sunshine," a view of a rough New England hill-side, with houses and the shallow margin of a river. "Apple Blossoms" is a good rendering of an orchard in blossom. "A Quiet Nook" is an excellent bit of tree painting. In "A Quiet Day," it is the figure of a fisherman in his boat that makes the picture. It is a thoroughly good piece of work, but has not the charm of some of the landscapes. Mr. Picknell handles the palette knife, of which he makes much use, with a dexterity acquired by very few even after long practice.

THERE are at Mr. Durand-Ruel's new Fifth Avenue galleries some remarkable paintings, recently imported, of the recognized French schools, as well as a few of the best works of the impressionists. Among the former are "A Halt," by Decamps; "A Tiger," by Barye (water-color); a "Moonlight Marine" and a "Landscape" with a cottage, both uncommonly good examples of Jules Dupré; a "Nymph," by Chaplin; an "Eastern Scene" (water-color), by Bonpere; a pastel by F. Millet fils; "Feeding Chickens" and several Moorish landscapes with figures by Huguette, that clever shadow of Fromentin.

SOME forty paintings and drawings by the late F. O. C. Darley, including a few sketches for Cooper's and Irving's romances, were sold at the Fifth Avenue Art Galleries, March 5th. The sale of the annual Artists' Fund Collection followed; and on March 7th were sold sixty-eight landscapes by the late R. W. Hubbard, and some paintings contributed by the Artists' Mutual Aid Society for the benefit of his estate. As is usual on such occasions, many of the paintings and drawings sold very cheaply, although Darley was a man of genius and Hubbard a landscapist of real talent.